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New Publications.

"WHAT SHALL WE DO WITH OUR WALLS?" is the title of an interesting brochure by Mr. Clarence Cook, published by the enterprising wall-paper manufacturers, Messrs. Warren, Fuller & Co. If Mr. Cook could answer the question contained in the title to please himself, we think that he would say, "let us go back to the ancient fresco." He almost confesses as much. That the great majority of such mural decorations discovered at Pompeii and Herculaneum are wretched travesties of art does not discourage him. "The colorist," he remarks, "controls the work, and we neither miss nor regret the draughtsman." Mr. Cook apparently is easy to please. Fortunately, however—or unfortunately, as he seems to think—the house-painters of to-day "have not bones and sinews like their ancestors" of Pompeii and Herculaneum. They cannot give us "simulated architecture and slender colonnettes" (thank Heaven!), and the conditions of our climate and every-day life moreover are opposed to a return to the Roman frescos. Hence Mr. Cook has to be satisfied with such substitutes as modern wall-papers. Very good substitutes they are, too; so good, indeed, that we dare say that had they been offered to persons of taste in Pompeii and Herculaneum they would have been infinitely preferred to the bad lifeless-looking pictures unearthed there.

Having become reconciled to the necessity of wall-papers in these degenerate days, Mr. Cook settles down to business and gives some good practical advice as to their selection. We cannot, however, always agree with him. The same indifference for propriety of design he seems to show in preferring bad Pompeian mural pictures to good modern wall-papers, he carries out in the latitude he allows in the employment of forms of natural objects in designs for wall-papers, carpets, and hangings; and we cannot but think that he carries his hatred of symmetry to an extravagant degree when he laments "the impeccable evenness with which the best hands contrive to lay" wall-paper in our day, and mourns for the good old times when the paper was laid in Japanese fashion, in squares, giving "frequent joints" and "differences in the tints of the squares."

Mr. Cook is mistaken in thinking that the word "dado" is derived from "dais." Like frieze and cornice, it is an architectural term, and is applied to a wall surface after the same fashion, it being an analogous portion of the pedestal of a column, which is square. "Dado" in its original Italian, Spanish, and Portuguese means a cube, and allied with it is the French word "dé" from which we get the word die, the English word for the portion of the pedestal called the "dado."

While the enterprise of Messrs. Warren, Fuller & Co. in employing American artists like Messrs. Louis C. Tiffany and Samuel Colman to design for them wall and ceiling papers, is with justice commended in the little volume before us, the author, with natural delicacy, refrains from speaking in detail of the productions of the house. Hence the inset illustrations of examples of designs by those artists are left to tell their own story. That they are not very successful in doing this is but natural, considering that in each case it has been attempted to represent an entire wall or ceiling surface instead of—what we think would have been more satisfactory—a carefully shaded section of each, showing the details with their approximate values. The illustrations, neatly printed in black on a gold ground, however, have a pleasant decorative effect in conjunction with the handsome heavy paper of the text and the odd but artistically colored cover. The binder—if we may be allowed to speak of such a seemingly trifling matter—would have shown better taste if he had used some lining for the covers more in keeping with the rest than an imitation of "watered silk."

MR. WALTER CRANE'S LATEST WORK is "The First of May," a sumptuous portfolio of drawings in fac-simile published by Henry Sotheran & Co., of London, a few copies of which have been imported by Mr. J. W. Bouton. So far as its pictorial features go, it more than meets the expectations we had formed of it, based on the promises of the prospectus. To the artist and decorative designer it is a treasury of inspiration, while aspirants for prizes in future "holiday card" competitions may find in its pages an almost endless source of suggestion. Indeed, for variety in subjects, fertility in ideas, and delicate expression of poetic feeling, its fifty-two graceful pages of illustration, so far as we know, surpass anything of the kind hitherto issued from the English press. Above all, in "The First of May" Mr. Crane shows a degree of excellence in drawing which entitles him to rank among the great draughtsmen of the age, and must satisfy the anticipations of even his warmest admirers.

"HOW TO TRAVEL" is the title of a timely pocket volume by Colonel Thomas W. Knox. Its "hints, advice, and suggestions to travellers by land and sea all over the globe" are the results of more than twenty years' personal experience. It is difficult to imagine the work better done. Strong common sense pervades every page. In two chapters only has Colonel Knox given the result of any experience but his own: one—very valuable—gives "Special Advice to Ladies," by a lady, and the other—still more valuable—defines the "Legal Rights of Travellers." Charles T. Dillingham, of New York, publisher.

It is gratifying to see that the "American Academy Notes," edited by Charles M. Kurtz, and published by Cassell, Peter, Galpin & Co., has met with so much success that the first edition of five thousand copies is exhausted and a new edition has been issued. As we pointed out to the managers of the National Academy of Design last year, there was undoubtedly a demand for such an illustrated catalogue as this.

WOMAN'S HANDIWORK IN MODERN HOMES, by Constance Cary Harrison, comes to us from the press of Messrs. Charles Scribner's Sons. While containing no strikingly original ideas, it is a very intelligent epitome of the best that have been published in this country and in England. It is, indeed, the most comprehensive and practical guide to the amateur decorative arts that has yet appeared. The part devoted to embroidery is particularly to be commended for its lucid explanations of technical difficulties, and the department "Brush and Pigment" gives valuable instructions for china and faience painting, and water and oil painting on various textile fabrics. "Modern Homes," the concluding portion of the volume, mentions wood carving, and gives useful suggestions concerning screens, portières and doors, mantel-shelf and piano decoration. Excepting the portière, by Samuel Colman, the execution of which is not worthy of the book, the colored lithographic illustrations are very satisfactory. They include an interior by Mr. Louis C. Tiffany, a doorway and drapery by the same artist, a miniature portrait plaque by Miss Rosina Emmet, a faience jar by Charles Volkmar, and a jar and a lamp-body in Bennett decoration. The other illustrations are reproductions of pen-and-ink drawings. Among these is a door decoration attributed to THE ART AMATEUR. We refer to this to say that the design is original with Mr. Louis F. Day, an English architect, to whom it was duly credited in our columns. It was only redrawn for us.

THE ILLUSTRATED CATALOGUE OF THE PARIS SALON for 1881 is no way inferior to that of last year. It contains about 350 reproductions in fac-simile of original drawings, contributed by the artists, of their paintings and sculpture. A few of these have been selected for our front page, and from them a fair idea may be formed of the whole. Encouraged by the increasing popularity of the catalogue in this country, as it becomes better known and appreciated with each succeeding year, Mr. J. W. Bouton, the New York agent, has this time ordered an extra large supply. At the low price of \$1.25 it is doubtless the cheapest art-work in the market.

THE ÆSTHETICS OF DRESS has become a subject of so much importance that in Paris a monthly publication is devoted especially to its interests. "L'Art de la Mode," the magazine to which we refer, is something much superior to a fashion paper. It is a superbly printed folio, abundantly illustrated with the best designs for costumes and elegant trifles dear to the feminine heart. It gives colored fashion plates, it is true, and many of them. But what plates! Most of them, being the work of artists of reputation, have neither the stereotyped inanity of pose and expression nor the preposterous coloring that characterizes the ordinary fashion-plate of the day. The magazine owes its origin to a sort of Parisian Alexander T. Stewart. This gentleman, with a large fortune at his command—and a costly experiment of this kind needs it—and the acquaintance of the best artists of the French capital, who find in Mæcenas a liberal and appreciative patron, conceived the idea of elevating the illustrated literature of dress by associating it with the dignity of art. The object in view has been skillfully carried out. Hitherto the high price—three dollars a number—charged in this country for "L'Art de la Mode," has necessarily made its sale very limited. But Mr. J. W. Bouton has now taken the agency for it in the United States, and with his usual enterprise and liberality announces that he will sell it at half that price, which is no more than one would have to pay for it in the book-stores in Paris.

LITERARY ART. A Conversation between a Painter, a Poet, and a Philosopher, by John Albee, is a well-written, pleasant little volume, the perusal of which will enable the reader to while away a pleasant hour or so on the steamboat or train. New York: G. P. Putnam's Sons.

THE BOOK OF RHYMES AND TUNES, and the ALBUM OF SONGS, by Robert Franz, are both from the house of Ditson & Co. The former is a collection of children's songs from German, French, and English sources. The songs have been well chosen and well translated, and should be present as an almost inexhaustible musical treasury in every house where there are music-loving children. The latter is, as its title indicates, a selection from the almost innumerable writings of Robert Franz—a man who has raised the German "Lied" to a level with the greatest classic works. There are in this album one hundred and seven songs, all of great worth. Franz takes the poems of the German poets, of Goethe, of Heine, and their worthy associates, and then beautifies them by music which makes apparent to all the world that beauty in them which none but another poet could unassisted have seen. The English translations of the songs in this album vary greatly; some are very good, some indifferent, and one ("Die Perle") is very bad.

Correspondence.

A TRANSPARENT VARNISH.

Editor of The Art Amateur:

SIR: I wish to arrange a collection of stamps on a china plate. Can you tell me, please, of any transparent glaze or varnish that can be put over the stamps to preserve them and be water-proof?

A SUBSCRIBER, Flint, Mich.

ANSWER.—Copal or any picture varnish that does not contain alcohol will do.

THE STUDY OF ETCHING.

Editor of The Art Amateur:

SIR: Will you please inform me the best means to study the art of etching without a master, as I have not any certain time at my command.

F. D. L., Cincinnati.

ANSWER.—Instructions for beginners, prepared and illustrated by Messrs. Camille Piton and Charles Volkmar, both practical etchers, which will be published in the September number of THE ART AMATEUR, will give the information you desire.

OIL PAINTING ON SILK AND SATIN.

Editor of The Art Amateur:

SIR: Is there any method of applying oil paint to silk and satin by which the oil will not spread beyond the edge of the pattern? Mrs. Willard's opaque mixer, also megilp, have been recommended, but results are not satisfactory.

S. P., St. Louis.

ANSWER.—Make the outline with varnish. Japan is best.

ANILINE PHOTOGRAPH COLORS.

Editor of The Art Amateur:

SIR: Having been persuaded to take lessons in tinting photographs with the so-called "Chinese" or "Egyptian" mineral colors, and finding they fade so readily, I would ask, through your valuable journal, if you can give me any information as to how I can make the colors fast.

M. HALE.

ANSWER.—There is no way. The colors are aniline dyes, such as no competent teacher would recommend. They are only made to sell.

"COLLODIO ETCHING."

Editor of The Art Amateur:

SIR: I send you a specimen of "collodio etching." Will you be kind enough to tell me, in the next issue of THE ART AMATEUR, what you think of it in comparison with copperplate etching?

BENJAMIN HARTLEY, Fort Scott, Kas.

ANSWER.—The drawing is excellent, but the process cannot compare with copperplate etching, with its rich lines and artistically graded values. The collodio plate allows of no variation from the uniform scratchy line, and therefore can produce no color effect and little gradation of tone.

ART EMBROIDERY.

Editor of The Art Amateur:

SIR: I am anxious to learn how to embroider in colors, especially in crewels, but am so situated in the country I cannot

take lessons. I will be glad if you will recommend some book or mode of gaining information on this subject, principally in regard to the shading.

HANFIELD, Nason's P.O., Va.

ANSWER.—In back numbers of THE ART AMATEUR very full instructions have been given. See particularly January, 1881; April, 1880; and September, 1879. "Art Needlework for Decorative Embroidery," published at 50 cents, by S. W. Tilton & Co., of Boston, is excellent.

A CAUSE OF SPOTTINESS IN OIL PAINTING.

Editor of The Art Amateur:

SIR: Some one asks you why the sky in his painting dries in a "spotty" manner. Possibly he may have used millboard, which frequently comes packed in something resembling pulverized pumice-stone. If that is not carefully washed off every part, and evenly wiped dry, the effect will be similar to that of which he complains.

J., Lawrence, Mass.

"BAMBOCCIAE."

Editor of The Art Amateur:

SIR: What is the meaning of the term "Bambocciate." I came across the word recently in a critique in The Athenæum on some "old masters."

S. P., Gramercy Park.

ANSWER.—It comes from the deformed painter Peter de Laer, who was nick-named "Il Bamboccio" (the cripple), and is applied to homely and rustic subjects, such as fairs and similar village festivals.

A. A., Waterloo, Ia.—We regret that the space at our command is too limited for us to describe the Chinese and Japanese costumes you ask for.

MUCH correspondence is unavoidably crowded out of the present issue. We will answer some of the queries by mail.

THE SUPPLEMENT DESIGNS.

PLATE CI. is a design for a tile—"Maize and Squash"—by Camille Piton. Paint as follows: Maize, silver-yellow, extremely light, mixed with gray for the half tints and brown and gray for the shading. Squash, yellow for mixing and silver-yellow (a little apple-green in the light) with shadings of gray Nos. 1 and 2, yellow-brown and neutral gray. Shadow, violet of iron with gray and a little raven-black.

PLATE CII. is a design for embroidery—"Roses"—for the tablier of a dress, contributed to THE ART AMATEUR by A. Bernard. It may be done in satin stitch and in South Kensington stitch. The foliage should be worked in olives and yellow greens, and in the stems there should be introduced some reddish brown. In the calyx the lighter shades of yellow-green should prevail. The roses should have the deep color of the jacqueminot, and greater effect can be produced by a judicious use of crewels in the deeper shades, leaving silk for the gradations and the high lights. This design would produce a unique effect embroidered in different shades of the material of the dress.

PLATE CIII. is a series of pen-and-ink designs for cards of invitation to summer entertainments, drawn for THE ART AMATEUR by Geo. R. Halm.

PLATE CIV. is a design for the six left-hand tiles of a tile facing for a fire-place, of which a complete design in miniature is also given. This design is by Camille Piton, whose directions for painting the entire facing of eighteen tiles are as follows: Beginning on the left make the water blue-green with white lines scratched with the knife when the color is dry; leaves of the water-lily deep chrome-green and yellow for mixing, shaded with grass-green and brown 108. Water-lily white of the china, shaded with gray and blue. Bank dark-brown, in order to show the white of the water-lily. Furthest reeds greenish blue. Legs of the crane yellow ochre and brown. Leaves greenish. Crane white with yellow head and gray and black feathers. Morning glories violet or purple; for the violet use light blue and light violet of gold, shaded with deep violet of gold; flower-stems apple-green, shaded with deep violet of gold; centre of the flower yellow brown, shaded with sepia; the stripes deep purple. Cat-tails brown (brown bitumen, raven-black, and yellow ochre). Leaves green (deep chrome green and yellow for mixing, shaded with grass green No. 5 and brown No. 108). Birds brown, with gray breasts, brown beaks, and yellowish legs; or black with red heads and yellow (silver yellow) and black wings, the beaks yellow and the legs yellow-brown. Beginning now on the right hand make the water-lily silver-yellow, shaded with yellow ochre and brown-green; bud, greenish. Water, greenish dark-blue (turquoise blue), scratched out, when the color is dry, with a knife, for the lines of light. Grasses, greenish (deep chrome green and gray and blue). The legs of the stork yellow (yellow ochre and brown); stork white with yellow beak; pupil of the eye raven black, with yellow (silver-yellow) for the iris; the bird's body is shaded with gray and blue; the ends of the feathers black. Iris red, violet, or purple (violet of gold shaded with deep violet of gold); for the central portion yellow-brown shaded with sepia; stems apple-green and yellow-brown, shaded with brown No. 108. White rose, white of the china shaded with yellow for mixing, sky-blue, and gray No. 2; centre silver-yellow shaded with sepia and brown No. 3; rose-buds green, yellow for mixing, deep chrome green, and blue shaded with grass-green No. 5.

THE RECENT IMPORTATIONS IN ENGLISH WALL-PAPERS show no decline of energy on the part of English designers in securing new motives and daring combinations of color. From a London house, of which C. L. George is agent, are several hangings whose design is taken from a piece of old English silk. The original represents a bold flower and insect pattern in dull reds, blues, and olives on a mignonette ground. This is repeated in pale reds, yellows, and blues on an olive ground, a most agreeable harmony of colors, and again more daringly in old gold, reds, and olives on a light-blue ground, broken up with small self-colored designs. Another striking design is early English. This has a bold open flower with vine and leaves in red on a blue ground, and repeated with the flower in white. It is difficult to characterize such paper in words, as the peculiar tints in harmony which give them their artistic value cannot be accurately indicated. Another pattern is taken from an old wood-carving. This is exceedingly striking both in design and color, and is especially adapted for friezes with a field of dull blues or reds. A remarkably handsome line of papers are in Renaissance designs from Jeffrey & Co., London. An Adams design, which is a Renaissance adaptation, is a series of scrolls with details of fruit in cream and yellow flock on a dotted gold surface. This has a fine Renaissance frieze on a lacquered gold surface. Another more purely Renaissance design has the ground already broken with fine gold leaves and covered with scroll-like tracery in cream flock. Among the French papers at George's there is an Indian design with fine lines of color mingled with olive-green flock, which has great depth of color.